IN THE BEGINNING WAS THE IMAGE ... BUT FOR LOTS OF REASONS THE IMAGE WAS FORBIDDEN ...
НЕКА СИ ПРЕДСТАВИМ
LET US IMAGINE

DIGITAL RE-DISCOVERY OF CULTURE
ДИГИТАЛНО ПРЕ-ОТКРИВАНЕ НА КУЛТУРАТА
ЦЕЛА НА БРОЯ

Дигитално пре-откриване на културата

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Дигитално пре-откриване на културата

DIGITAL RE-DISCOVERY OF CULTURE

EDITORIAL

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Play can only really flourish, whether it is the body or the body politic, if an appropriate level of security and sustainability can be guaranteed. P. Hane
Let us imagine you are reading a book. Or perhaps you are watching a film, or looking at a picture or painting. Something you read or see strikes you immediately as being surprising. An image rises up before you, forms in your mind, of something you had already known about long ago, maybe. A sense of remembrance fills you. Or maybe the image is a collage of separate elements which are brought together for the very first time, as something new, as knowledge. You feel enriched and desire to explore further. Naturally you will want to share this sort of discovery with another, with someone else, a friend, a colleague, a partner.

Let us imagine all of this happening now in a digital world, a world shared between you and the other. We will think of this shared digital world as the World-wide Web. In this world you share images, discover surprises, and most importantly of all re-discover yourself and your culture and become enriched through discovery of the culture of the other who lives in your time. Their, now re-discovered culture is the one that becomes part of your own. This digital world opens up for you the potential to be elsewhere both in time and space. You read and see things that you choose. Active engagement with the Otherness of these read and seen things in the digital world (why not in a game?), together with corresponding physicality of soul, is what we mean by the Digital re-Discovery of Culture (DiDC). This journal is dedicated to development of this idea(s) from educational, psychological and scientific viewpoint.

The Digital Re-Discovery gives new life to the Past, BUT not in order to live with it, but to remind; creates three dimensional multimedia dreams of the Future, BUT not in order to immerse in them and to forget reality. The Digital Re-Discovery in question here, is before everything else, re-discovery of the Past, BUT not in order to immerse in them and to forget reality. The Digital Re-Discovery of Culture and the associated games are linguistically restricted to these two languages. English is to be considered as the lingua franca of our times. Let us imagine that a DiDC game is designed for Turkish players. By this we mean that the players of the game wish to play DiDC with respect to Turkish culture and probably using Turkish language. The Challenger might reside in Canada and the Responder in Ankara, Turkey. The editors would welcome publication of such a game in this Journal, relying upon a mirror text in English for the more general readership.

M. Mac an Airchinnigh

Neka si представим, че чете книга. Или може би гледате филм, наблюдавате изображение или картини. Нещо в това, което четете или гледате ви прави много симо впечатление, изненадващо ви. В ума ви се оформя образ на нещо, за което вероятно отдавна сте знаели, и ако сте проявиха да си припомнете образът може да е колаж от елементи, свързани за пръв път по този начин. Образът може да е изображение, което ви вика да се въздържите от гладението му, да ви въздържите или да го написите. Ето защо може да ви въздържите от гладението му, да ви въздържите или да го написите. Ето защо може да ви въздържите от гладението му, да ви въздържите или да го написите. Ето защо може да ви въздържите от гладението му, да ви въздържате или да го написате.

Let us start from Discovery, the core of it all. The culture was born out of discovery, discovery of a creative mind, tempted to express itself in a not useful, unpractical way: drawing a picture, playing a game, telling a story, dancing or performing. Institutionalized culture, ruled by the national state and the digits invasion came long after this initial discovery.

Digital Re-Discovery of Culture (DrDC) is about the joy of learning, curiosity and meaningful play. In (Semantic) Web realm. In responsible and ethical way. Today when contemporary Homo Ludens meets the digital world with its endless possibilities for expression, he/she often forgets the real, not mouse- but hand-touchable world.

We want to show a pathway for reminding, a pathway on which all digitized human knowledge, published on WWW, can serve as a huge database for bridging cultures and real people. Why this pathway is necessary now, when clicking world can give all that one wants without rules, paths and for free? Because we need to be reminded of the initial Discovery, and to be able to re-discover the Self in his connection with the Other, who lives close and far away from me, but always beyond the borders of my world. DrDC in its essence is about crossing the borders.

How to cross the boundary of the own Culture? In a Dialogue. By playing and contemplating, the oldest way of learning. Playing by its nature is crossing borders experience - borders between serious and non-serious, childish and mature. Each play has its rules and its cultural context, DrDC game as well. Some of its rules are fixed, others are implicit, unwritten. You will see both groups of rules on the pages of "Let Us Imagine". And if you want to experience them - join the playing society with us.

The five elements of DrDC (game) - (backstory, URL, image, goal, keyword) are designed in a way to actively involve ethics, creative imagination, and cultural diversity of real players. DrDC has the potential to be attached to a uniform educational system for giving broader and deeper view of the multicultural and Multilanguage world of 21 c. At the core of DrDC is the good, intelligent Challenge, which serves as a key for creating a meaningful play.

But only to know is not enough. First because sharing and experiencing the knowledge with the Other in the non-digital world is the key for being "truly educated", enjoying life person. This is the underlying idea of DrDC (game) - to be curious for knowing more in order to share and understand yourself and beyond yourself, and all this in a playful way, using all the possibilities of the Semantic Web.

Of course, knowing by experience how deep an INTERNET ocean could be, we have to say that the WWW should NOT be the main information source (for DrDC game players as for everyone else). We think "Playing Digital" DrDC as necessary part of self-education of digital world citizens, which has important social and moral dimensions as well.

Briefly to cross the boundary, to build a bridge, to start a dialogue, to re-discover the culture in a digital way, this is the gameplay we are proposing. To You.

Because... “the quality of the global conversation has to improve urgently. Governments who believe that force, might and violence prepare the way for democracy, civility and peace need to be reminded, by the imaginative activism of their citizens, that their logic is deeply flawed. If the play ethic enabled in Westerners and Northerners a greater self-consciousness about the multiple truths that might pertain in a truly globalized world; if it encouraged us to be aware of diversity not as an act of tolerance but as an imaginative empathy that puts you in the shoes of the other, respecting their games and the integrity of their rules - then it might be more than a shuffle of the chairs on the deck of the Titanic, however fascinating, innovative... So I bid you: lego! And play well.” Kane’s call, in Slavs’ speak will sound this way: Let us hold of the HORO dance and play it all, You from There and Me from Here, and not to let our hands go. The Dialogue is possible. Understanding and Re-Discovery is a matter of choice. Always has been and always will be, with or without digits’ assistance.

So, let us play, learning to discover.

K.Sotirova

Culture is an activity of ordering, disordering, and reordering in the search for understanding and for values which guide action.

Richard Buchanan

Games are the soul of human relationships and useful educators.


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How to play a DrDC Game?

Let us imagine that you have been challenged to play a DrDC game such as the Butterfly game (see p.7-10). You will have received an e-mail text containing 5 distinct elements: (i) a backstory, (ii) some URLs, (iii) some images, (iv) some goals to be achieved, and (v) a key word or phrase that gives direction to your playing. You will have been asked whether or not you agree to undertake the challenge and play the game and if you do then you are required to reply to the e-mail. This dated reply is the start date of your game. You will normally have seven days in which to achieve the goals set out. If you need more time or other kind of help during the game consider asking the challenger, but you have to know that giving jokers is not allowed. You may always get help from friends.

(1) The first task is to read through all five elements listed above. In particular, verify that all URLs are in working order. If not then contact the challenger.

(2) Now read the backstory carefully. The challenger is using this to set the scene for the game. You may wish to have a printed copy beside you for reference. Write the keyword or key phrase on the top of this page as an aide mémorable. Then write the goal(s) underneath it. Note any word or phrase of the backstory that strikes you as especially interesting or surprising. You will want to consider using these later for your search on the WWW.

(3) Look at the WWW page associated with each URL given. Ask yourself how it fits (a) the keyword and (b) the goals? What is the particular message of the page? Is there a connection between it and the backstory? If there is more than one URL given such as in the Ohrid game ask yourself if the order is important. Ask yourself if there is something in common on each page?

(4) Look at the images. What is their purpose? They have been especially chosen by the challenger to say something to you about the goals of the game. They function as major signposts pointing you in a particular direction. They are not mere illustrations for entertainment purposes. They serve the purpose of illumination, of lighting up the darkness you find yourself in at the start of the game.

(5) Now it is time to google. The normal search engine which has been used in DrDC games so far has been google. In a game challenge it is always assumed that googling was used in the design of the game. It is perfectly reasonable for a DrDC game designer to name an alternative search engine that was used to design the game and to tell this to the responder. Searching the WWW requires lots of experience, esp. when a concept like Semantic Web, appears in the language of Internet. It is important and fun to learn how to do it well. The most important advice we can give here is to remember to

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How to design a DrDC Game?

Let us take a look at one method by which to design a DrDC Game. The first step is to identify the players and hence the target cultures. The second step is to consider how Physicality of Soul may be realized in practice. The third step is to assemble a collection of WWW pages and images that might be deemed to be appropriate. The fourth step is to specify the goal of the game. The fifth step is to choose the keyword that will unlock the door. The sixth step is to write the backstory. The seventh and final step is to verify that the game is playable.

After many games being played, we must say that during the process of designing and playing the web-based DrDC game, the Ethics is very important factor - ethics of the players, the moral system of the cultures they represent, and the ethics of the new DrDC game itself. The moral rule in DrDC game means not causing deliberate harm by the way I design and play the game. DrDC game is a game, which should not point with finger, offend or provoke negativism. It simply appears in an interesting and entertaining way the real life of the Self and of the Other, while giving, as a useful side effect afterwards, new knowledge and experience. The first necessary and obligatory condition for every player of DrDC game, except for curiosity (прибл. възраст 10г.), is the ability to handle the Internet (digital literacy), half an hour free time (or more) and of course - desire to play, to know and to experience more of the own environment, culture, history, state, people, customs, thinking and world; to share with the other what you had understood and willing to listen to his/her story as well. These set of conditions should be present in one or another form, in order a good and fun DrDC game be designed and played.

1. Identify the players and target cultures.
2. Imagine physicality of soul possibilities.
3. Assemble collection of WWW pages and images.
4. Specify the goal.
5. Choose the keyword.
6. Write the background story.
7. Verify that the game is playable.

M. Mac an Airchinnigh
K. Sotirova
Let us imagine the playing of a game on the WWW. There are two players, the Challenger and the Responder. For convenience we use red for the text of the challenger and green for the text of the responder. The game challenge begins with a background story which sets the scene. A compact word in common use for background story is *backstory*. Google backstory {2005-08-25}

The backstory ought to be a brief introduction, of up to 100 words. The start and end ought to be clear, for example being enclosed by < and >. The backstory is intended to be an explanation of the physical and psychological environment for choosing the game challenge. The key words ought to have their origin in something interesting or challenging, which is seen or heard during everyday work.\n
This backstory is not intended to be a hint, nor to be an interpretation, but simply a statement of facts or even a short story, born out of the real life. Everyday life of Homo Sapiens-Ludens is always something concrete and contextual, changing dynamically, but is always situated in/depending on particular place, culture, language, profession. Therefore the content as well as the style used from the Challenger for the backstory might differ from game to game. The same event can be described differently from the viewpoint of a mathematician and from a singer. But both stories will be equally rich in meanings. Because of this and of the nature of the WWW and Search engines, such a game can never be played twice the same way, even by the same person.\n
Let us take a look at an example.

**THE CHALLENGE**

1. Backstory:

   <A friend told me that he had seen a white-winged butterfly. For the first time this year. His soul was touched and inspired. Maybe the same feeling inspired great minds like Plato or Aristotle to “see” and explain in the words of their time, core concepts of the human(ity), which we use till now. I am thinking of a multi-meaningful word, used in the 19th century to name the subject of a particular science. I remember now the jazz concert of the Royal Irish Academy of Music in the National Gallery of Ireland. It was presented in the last day of April. While I was rushing through the gallery halls, not to be late for the beginning, a friend told me that he had seen a white-winged butterfly. For the first time this year. His soul was touched and inspired. Maybe the same feeling inspired great minds like Plato or Aristotle to “see” and explain in the words of their time, core concepts of the human(ity), which we use till now. I am thinking of a multi-meaningful word, used in the 19th century to name the subject of a particular science. I remember now the jazz concert of the Royal Irish Academy of Music in the National Gallery of Ireland. It was presented in the last day of April. While I was rushing through the gallery halls, not to be late for the beginning,>
my look riveted to a painting of Hugh Douglas Hamilton from 1793. Something inside me insisted silently that I stop. I stopped. The music of Gershwin that I heard minutes afterwards made my soul feel like a butterfly.

The next part of the challenge is to suggest a suitable starting point on the WWW. For this game the following URL is chosen.

2. URL: [http://butterflywebsite.com/discover/stories11.cfm] {2005-08-25} I suggest that you read especially the story of Aimee McVay, Alameda, CA. The story starts with: “Today I saved a butterfly... “. In the original game there was no image provided. In general it is recommended to provide some image that helps direct the search of the responder. In this case, we supply an image of the painting referred to in the backstory.


What is the purpose of the game? What do we expect the responder to look for? In general, it is recommended to formulate the goal of the game in terms of a simple question of the form: who, what, where, when, how, why?

4. Goal: What is it about this painting of Hugh Douglas Hamilton that made me stop?

Finally, to unlock the “Pandora’s Box” a key word or phrase will be given. This is the critical piece of information that will guide all subsequent play.

5. Keyword: butterfly

The first version of the game was sent by e-mail on the 2nd of May this year {2005-05-02}. It did not contain an image and the goal was not stated in the form given. The original deadline for the game was the 6th of May {2005-05-06} [Gergievden in Bulgarian folk tradition and in the Orthodox calendar, nameday of all with name Georgi].

THE RESPONSE

I begin by reading the story about a butterfly on the WWW page given:

“Inspirational Stories - The Butterfly WebSite - inspirational butterfly stories {2005-08-25}:

“Today I saved a butterfly... “. In the original game there was no image provided. In general it is recommended to provide some image that helps direct the search of the responder. In this case, we supply an image of the painting referred to in the backstory.


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I begin by reading the story about a butterfly on the WWW page given:

“Inspirational Stories - The Butterfly WebSite - inspirational butterfly stories {2005-08-25}:

“Today I saved a butterfly... “. In the original game there was no image provided. In general it is recommended to provide some image that helps direct the search of the responder. In this case, we supply an image of the painting referred to in the backstory.


What is the purpose of the game? What do we expect the responder to look for? In general, it is recommended to formulate the goal of the game in terms of a simple question of the form: who, what, where, when, how, why?

4. Goal: What is it about this painting of Hugh Douglas Hamilton that made me stop?

Finally, to unlock the “Pandora’s Box” a key word or phrase will be given. This is the critical piece of information that will guide all subsequent play.

5. Keyword: butterfly

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The Butterfly game can be played in at least three possible directions - language, mythology and art, all of which are described below and can be played by the reader. In fact after reading the five elements describing the DrDC challenge the reader is invited to play the game in order to find out not only the answer, but the link between it and an accessory of the man's clothing. This is a fourth possible direction (and maybe there are many more), which we missed here. The next issue of "Let Us Imagine" will fill this particular "gap" and this manner of DrDC game presentation will be a feature of subsequent issues.

"Today I saved a butterfly. Today, maybe a butterfly saved me too ... When I was just a bit older than she is now, I found an injured butterfly and I learned about dying and the cycle of life ..." Aimee. That was a nice story... I have selected what I think is the main point of the story. The story clearly links with the keyword butterfly. Now what do I do now to progress in the game? The Challenger said in the backstory: "I am thinking of a multi-meaningful word, used in the 19th century to name the subject of a particular science." Since the Challenger had heard from me words as "butterfly in becoming" and "autopoiesis" I started to think of them as possible answer of the game.

At this stage in the game I was thinking of evolution, and biology also, but it is always better to play the game out. So the starting point is the National Gallery of Ireland and the painting by Hugh Douglas Hamilton dating from 1793. The image of the painting is already given above. What is it called? Can I find a larger image?

Technical Note: It is at this stage that searching of the WWW is carried out using google. Since this game was first played in May 2005, the WWW has changed and so has the google search engine. Therefore, the replay here will necessarily be different and give rise to different results. For the purposes of illustration simple search is used. Experienced players of the DrDC game will quickly learn how to do advanced search. A first step
might be to search google Hugh Douglas Hamilton (2005-08-25)

1. ArtCyclopedia (2005-08-25)
   Interesting collection of Hamilton’s works; the painting in question is not found.

2. Irish Art (2005-08-25)

3. Tate Papers Spring 2004 (2005-08-25)
   It is here that I think I detected the connection with the deadline given by the Challenger: Deadline: 6.05.2005 [Gergiovden in Bulgarian folk tradition and in the Orthodox calendar, nameday of all with name Georgi]. Specifically a portrait of Richard St George Mansergh St George, National Gallery of Ireland. Google National Gallery Ireland (2005-08-25)

1. National Gallery of Ireland (2005-08-25)
   There does not appear to be any way to search this site for the artist or the painting. Now it is at this stage that I looked at the book National Gallery of Ireland: Essential Guide and discovered many things. First, there is no mention of the portrait of Richard St George Mansergh St George. The portrait mentioned on the WWW site [http://www.answers.com/topic/ national-gallery-of-ireland] is included. But, most importantly, no mention is made of the actual painting which provided the answer: "Cupid and Psyche in the Nuptial Bower."

How do I know that this is the answer?
Well, Psyche is Soul and the science in the Challenger’s mind must be Psychology. To confirm this, the description of Psyche in the painting includes the remark that her wings are those of a butterfly. Finally, there is the note that "A real butterfly rests on a rose in the right foreground ..." This agrees with the keyword: butterfly. Now to show all of this on the WWW google Douglas Hamilton Cupid Psyche (2005-08-25) The PRIKAZKA (fairytales, in this case - Greek myth) of Cupid and Psyche can be heard online at the website of the V&A: Victoria and Albert Museum. (2005-08-25).

This seemed to bring the game to a satisfactory conclusion (In May 2005).
1. Backstory

"I was in Belgrade in June 2004 to present my paper "The graven image - digitized and philosophized". A friend of mine, Romana Ribic, from the Summer School on the Digital Preservation of Medieval Manuscripts, Sofia, Bulgaria, 1999, said hello and gave me as a present, a book "The Bridge on the Drina" by a Nobel Prize winner, of whom I had never heard, Ivo Andric. I was very surprised that Ivo Andric had been to Ohrid and described his experience of the lake in a text:

"If you bathing in Lake Ohrid on a sunny day and suddenly emerge from its depths, breaking the surface for a moment, you will see on the pale blue expanse all around you silvery, transparent bubbles, big and small. In each of them the Sun is doubly reflected, like two focuses of different sizes. Approaching one of the bigger bubbles, holding your breath for fear it may burst, you can see in it, as in a distorting mirror, the reflection of your face, wet and laughing. And all the time, that bigger sun, like a vast star, hangs over your head. It all lasts for just an instant, like all beauty, yet it is repeated over and over again..." IVO ANDRIC, Nobel Laureate (excerpt from travelogue "Beside Luminous Lake Ohrid")

These bubbles big and small are just like virtual pearls.>

2. URLs

[http://www.ohrid.com.mk/angliska%20verzija/City%20of%20Ohrid.htm]
[http://www.soros.org.mk/konkurs/077/ohridsko_ezero_eng.htm]

3. Images: look center of the page

4. Goals

(i) Why is Ohrid called the City of Light?
(ii) What is the connection between Ohrid and Cupid & Psyche?
(iii) Where was Ivo Andric when he saw the bubbles like virtual pearls?

5. Keyword: Lychnidos

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1. Введение

"Бях в БЕЛГРАД през юни 2004, за да представя своята статия "The graven image - digitized and philosophized". Една моя приятелка, Романа Рубич, от лятната школа „Цифрово съхранение на средновековни ръкописи" в София, България, 1999, ме поздрави и ми подари книгата "Мостът на Дрина" за чийто автор, нобелов лауреат, някога не бях чувал – Иво Андрич. Бях много изненадан, че Иво Андрич е бил в Охрид и е описал своето преживяване от езерото: "Ако в слънчев ден се къпете в Охридското езеро и внезапно изплувате от дълбокото и излезете на повърхността за момент, в белоснежната водна шир навсякъде около вас ще видите прозрачни сребристи балончета, малки и големи. Във всяко от тях Сънчето се отразява двойно, два фокуса с различни размери. Ако се доближите до някое от големите балончета, като задържате дъха си от страх да не се пукне, може да видите в него, като в криво огледало, отражението на своето лице, мокро и усмихнато. И през цялото време това е още по-красиво, и после се повторя отново и отново. ..." Иво Андрич, Нобелов лауреат (откъс от пътеписа "Beside Luminous Lake Ohrid")

Тези балончета, големи и малки са точно като виртуални перли.>

2. URL адреси

[http://www.ohrid.com.mk/angliska%20verzija/City%20of%20Ohrid.htm]
[http://www.soros.org.mk/konkurs/077/ohridsko_ezero_eng.htm]

3. Изображения: виж в центъра на страницата

4. Цели

(i) Защо Охрид е наречен „град на светлината“?
(ii) Какво е връзката между Охрид и Купидон и Психея?
(iii) Къде е бил Иво Андрич, когато е видял балони като виртуални перли?

5. Ключова дума: Lychnidos

М. Мак ан Архиниг
Let us imagine that you have already played the Ohrid game? Let us further imagine that you have never been to Ohrid but that now you have the chance to go? This is certainly my own case. What particular kinds of Physicality of Soul might we experience or seek out?

Already, for me, part of the digital (re-)discovery of culture experience consists not only in playing the game but also in learning some Macedonian language and, in particular, listening to some famous folk-songs connected with Ohrid and its lake. I have a strong desire to go swimming in Lake Ohrid, just like Ivo Andric, and to experience those bubbles that are just like virtual pearls. I am almost certain that I know exactly whereabouts in and on Lake Ohrid Ivo Andric was swimming. I also know that the Lake has changed dramatically since he wrote those words quoted in the backstory.

For me this PoS experience will be tinged with great sadness. To say why, now, would spoil the playing of the Ohrid Game. If you also know, then we can share this PoS even if we are not together physically in time. Let us imagine that you cannot swim? Then there is the possibility of taking a boat and going there to see and to experience. This idea of trying to realize in your own body the experience recounted by Ivo Andric suggests to me that we might now share the lyrics of a famous folksong: Ohridskoto Ezero. We give the text in the original Macedonian and provide translations in Bulgarian and English. These lyrics suggest further playing experience and more (re-)discovery of Culture.

I do not want that you calm them; I do not want that you look at/after me. I want peaceful lake, lake, so that my soul is at rest.

NOTES
* In Ohrid even now, the fishermen area from old times is still alive, in fact it is small town-in-the-town, not very far from the city centre
* Lihnida - woman’s name
* "Biliana platno belesh" - popular folk song
The DrDC game is to be played on the WWW. Like all games it has rules and a playing field which we call "the magic circle".

Magic Circle

The WWW itself provides the basic ground for the playing. But we need to restrict it in some way in order that players will know when they are on the playing field or not. In other words we need to define the magic circle of play. This is a matter of current research. Currently, rules are used to define the magic circle.

Rules

Let us imagine that Google is the only search engine permitted? This is like saying that a ball can only be kicked with the feet and not touched by the hands in the game of football. Searching with Google certainly limits the type of play but not much. Let us imagine that any player is permitted to search in their own language as well as the lingua franca (English). For definiteness, suppose that two players agree to use Gaeilge and Bulgarian, in addition to English. Then to a certain extent use of these languages also restricts the magic circle. Some of the rules of play have already been introduced earlier in this issue of the Journal.

Computability

Since the DrDC game lives in a digital world on the WWW it is natural that all relevant matters concerning computability should be addressed. For the past year we have been focussing on the transcription or recording of games. We have assumed that the played game will be available to anyone on the WWW in a form that will enable them to replay it in order to learn how such a game is played or to gain further experience, much as one might do to learn or improve in the playing of chess. But we need to do more for computability. In order that search engines (such as Google) can make "cultural" connections independently of human intervention our DrDC games must conform to the Semantic Web Ontology.

Language

OWL. [http://www.w3.org/2004/OWL/]. For practical research purposes we are using a free Ontology editor: Protege and the OWL plugin, available from Stanford University [http://protege.stanford.edu/ plugins/owl/].

OWL-DL

For the DrDC Ontology we deliberately restrict ourselves to that OWL based on Description Logics (DL), the latter being "a family of knowledge representation (KR) formalisms that represent the knowledge of an application domain (the "world") by first defining the relevant concepts of the domain (its terminology), and then using these concepts to specify properties of objects and individuals occurring in the domain (the world description)." (Baader et al. 2003, 43). A simple example or two of OWL-DL will help:

- Exists hasKeyword, Butterfly -- individual games having butterfly as a keyword.
- All hasKeyword, Butterfly -- individual games all of which have butterfly as a keyword. The concept of Butterfly Game may then be defined by the concept expression

\[ \text{Exists hasKeyword. Butterfly} \]
\[ \text{and} \]
\[ \text{All hasKeyword. Butterfly} \]

This represents the concept of "individual games having at least 2 images and at most 3 URLs." It is clear to see that the Ohrid Game is such a game. In the actual Ontology we are constructing we use a very general role called hasKey. Subroles of this are hasKeyword, hasKeyphrase, and hasKeyimage. We can imagine that the Key element to a game might be an image rather than a word. Corresponding to each role, such as hasKeyword, there is an inverse role, isKeywordOf.

Details of the OWL-DL Ontology for the DrDC game will eventually be released into the public domain at:

[http://homepage.mac.com/micheal1/blog/B188672450/index.html]

There will be published the Bulgarian translation of this text as well.

M. Mac an Airchinnigh
1. Backstory

“...Culture is enterprise of mortals, disdaining to protect themselves against surprise; living in the strength of their vision, they eschew power and make joyous play of boundaries... This is the message that children are giving to their educators and parents - in their gaming, their immersion in narratives and images, their mobile and networked sense of the social (and socialable). These words are from a book of Pat Kane. I read them with a smile. They remind me of my 12 years old friend, Yana, when she was trying to "teach" me how to play some "great" computer game. It was difficult for her, to explain by words. And for me, to understand. But finally we both, liked it very much. Both knew a lot... about playing with boundaries and images. Now, I ask myself - am I protected against surprise? What Pat Kane means by "soulitarian"? Whether Yana would understand this strange word "soul", plus something... It is my turn to explain. This time I will tell the story through an Image.

2. URL
[http://observer.guardian.co.uk/life/story/0,6903,386013,00.html]

3. Image (see the collage below)

4. Goal:
READ THE IMAGE and then write it in words of your Language

5. Key phrase: education for players

...I have attempted a process of reading in which any photographic image can be placed, and in which the reader is alerted to the terms of that reading and its place within a larger context. The medium is so large, so pervasive, and so complex, that to offer a linear narrative of its development and its significance would be limiting, to say at least. What we can do is to try to understand its methods and its practice, how and why it sanctions meaning, and how and why, in turn we read it thus...

Graham Clarke. The Photograph, Oxford 1997
We give here good list of recommended readings on Playing, Games and Digitality seen from different scientific perspective - from mathematics to philosopy. Our idea is to present to all interested in research and playing DrDC games in the future, wide enough spectrum of viewpoints, by which DrDC game should be examined: general, educational, psychological, technological, and of course art and culture. For convenience we use DrDC to stand as an abbreviation for Digital re-Discovery of Culture. In order to share experience and to bridge the different views and cultural contexts of the players, you cancheck for the latest news on DrDC in our WWW "board":

**DrDC Blogs**
1. Digital re-Discovery of Culture [http://homepage.mac.com/micheal1/iblog/B1888672450/index.html]

**DrDC Handbook**
After just one year's experience in designing and playing DrDC games we now have some idea of the support materials needed to construct the magic circle one needs for meaningful in the context of the World-Wide Web as game board.

**MAN, PLAY AND GAMES**
  "This is the most impressive book on game design I have ever see. Broad in scope yet rich in detail, Rules of Play sets a new standard for game analysis" Will Wright, game designer of Sim City and The Sims.

**PHILOSOPHY & CULTURE in DrDC Game**
  "The self reflections of Buber showed clear enough that the Dialogue principle is authentic philosophical viewpoint. The openness of the one, who listens, altogether with the meeting with You is not limited to the meeting of the neighbor. It (the openness of the listener) reigns in every meeting with the world. Mutuality is always possible..." H. G. Gadamer

**EDUCATION & TECHNOLOGY in DrDC Game**
* J. C. Friedrich Von Schiller. Letters Upon The Aesthetic Education of Man, 1794

**ART in DrDC game**
* Patrick De Rynck. How to read a Painting. UK, Thames & Hudson. ISBN 0-500-51200-0

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